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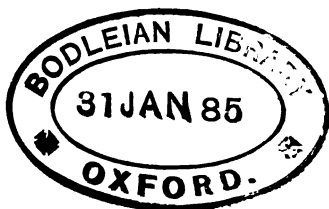
THE FROGS

NEW EDITION

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PREFACE TO THE FROGS.

THE Frogs is a comedy written to throw ridicule on Euripides, and on the tone of thought which he promoted and represented. Aristophanes was, if we may call him by a modern name, a rigid Conservative of the most unflinching type. He looked with the greatest abhorrence upon the gradual development of Democracy at Athens; as well the principle itself, as the admitted evils which accompanied it. In the old times, he thought, the state had been well ruled; the standard of patriotism, valour, piety and simplicity of life, developed by the Persian Wars, had been a very high and noble one; and since Democracy had begun to rear its head, everything had changed continuously for the worse. The government was in the hands of the vulgarest, loudest, and corruptest demagogues, whose valour was shamelessness, and whose patriotism was avarice; art was degenerate; manners were degraded; religion was undermined; morality was shaken; and all social stability was endangered.

Of those who had promoted this change, Euripides manifestly was one of the most eminent. In his poetry, which attained a vast popularity at Athens, and won a proportionate influence, Aristophanes found everything combined to excite his indignation. The grandeur, the nobility, the massiveness, the piety, the reverence for old institutions and modes of thought, which had rung through every line of Aeschylus, was lost. In its place was only infinite cleverness, as fatal as it was attractive. No old established belief was safe from the new spirit of questioning and subtle criticism. The Gods, the constitution, the wisdom of ancestors, the common principles of morality, the social and domestic virtues, all in their turn were submitted to the action of this novel scepticism, and all in their turn suffered by it. These blind guides were the worst enemies of the state; and against

PREFACE.

Euripides, accordingly, as the most eminent of them, Aristophanes directed his most implacable hostility, which not even the death of the poet, (as the poems did not die), could at all mitigate.

A further stimulus was supplied by the political situation. The Great War, begun with the brightest auspices for the Democracy, had proved a bitter disappointment. After the failure of the Sicilian expedition, their disappointment became despair. The oligarchical reaction of 411, which had brought the Four Hundred into power, had, it is true, proved abortive. But the Conservative party were the peace party, and must have been strengthened by the ill success of the war.

The plot of the play is simple enough.

Euripides (and Sophocles) had died the year before (406); and Dionysus is supposed to have gone to Arginusae, and, reading a play of Euripides on board ship, to have desired to fetch him back from Hades. So he dresses up like Heracles, takes a slave with him, and goes down to look for the poet. This situation is for a comedian too good a chance to be lost. Accordingly the three first scenes are taken up with describing the comic incidents of his descent.

Then comes the battle royal between Aeschylus and Euripides below, of which Dionysus is arbiter. First they criticise each other's prologues; then at last they weigh their poetry, verse against verse, in scales. It is needless to say that Aeschylus comes off the victor in every contest, and that Dionysus, though at first he preferred Euripides, finally chooses the other.

We must not be surprised that Aristophanes does not more bring to the front his real objections to Euripides. Alike on social, political, religious, and artistic grounds, he hated him; and his object was to ridicule and discredit him by any means in his power; the broader, the more effective. Of this a good instance is found in the famous *ληκύθειον ἀπώλεσεν* scene. Provided some of the dirt would stick, he cared neither how much he threw, nor how undeserved it was.

DRAMATIS PERSONÆ

Διώνυσος.

Ξανθίας, his slave.

Ἡρακλῆς.

Νεκρός, a dead man.

Χάρων, the ferryman of Hades.

Αἴτακος, appearing as Pluto's house-porter.

Θερσίπαινα, a servant of Persephone.

Two πανδοκεύτριαι or hostesses.

Εὐριπίδης, }
Αἰσχύλος, } the poets.

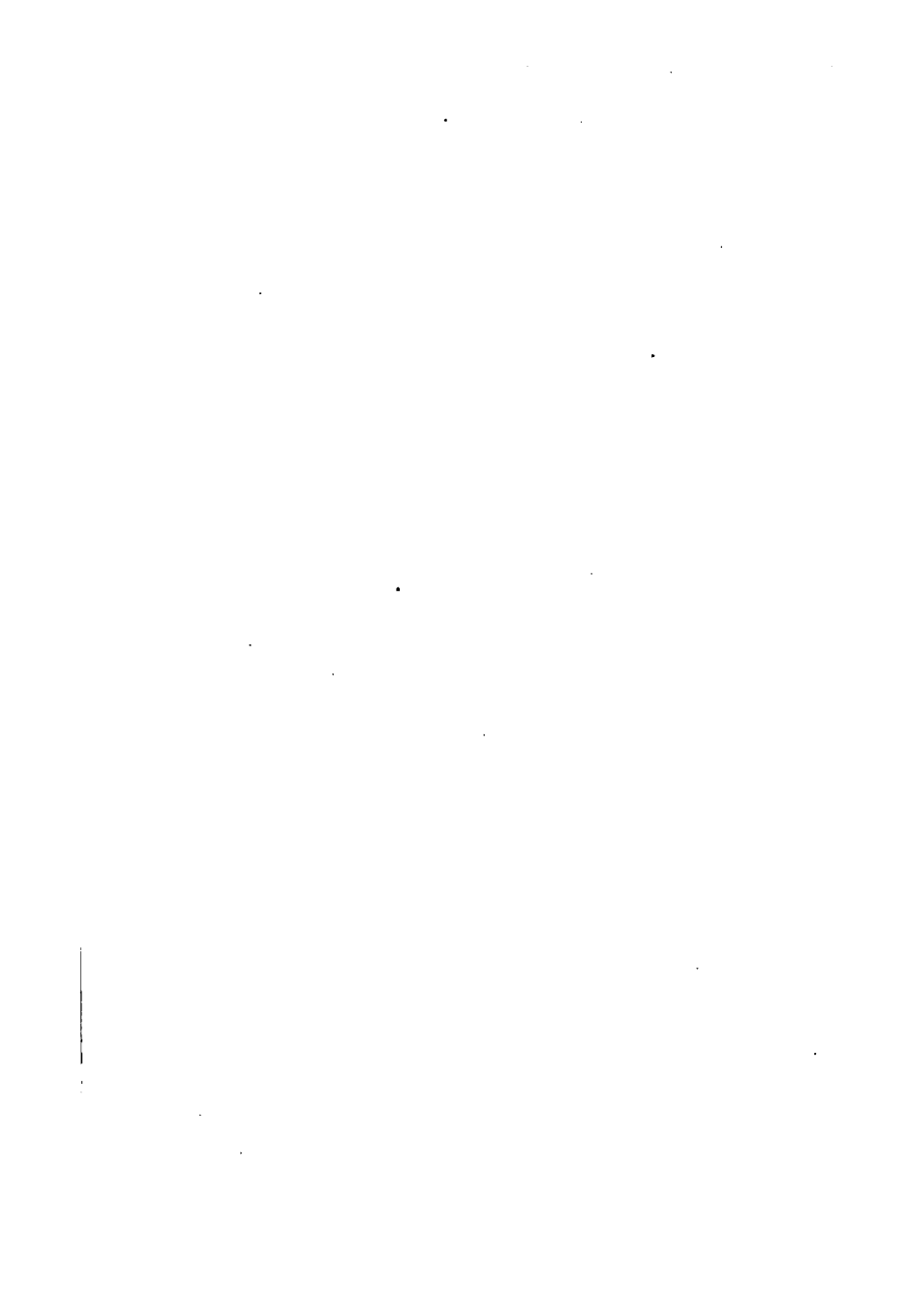
Πλούτων, the king of Hades.

Βάτραχοι, the frogs.

Chorus of Mystae, or initiated.

The scene is at first on earth, and is then shifted to the Infernal Regions.

The play was acted at the Lenaeae festival, in January, B.C. 405



SCENE I.

Enter DIONYSUS, in a saffron-coloured gown (like those worn by women or effeminate men in Athens), with a lion's skin thrown over it ; on his feet are red women's slippers, and a club in his hand ; his face is florid, and he has a fine projecting paunch. The club and lion's skin are intended to disguise him like Heracles ; and the absurdity of his appearance consists in the ridiculous mixture of the effeminate and the heroic in his costume. Along with him comes the slave XANTHIAS, dressed in the usual sleeveless tunic, sitting on a donkey, and carrying on his shoulder DIONYSUS' luggage, mattress, &c., slung over a porter's stick.

The scene is a country lane in Attica, with the house of HERACLES on one side of the stage. During the beginning of the scene they go slowly on, and reach the door of the house at line 28.

ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι ;

ΔΙ. νῆ τὸν Δι' ὃ τι βούλει γε, πλήν 'πιέξομαι,'
τοῦτο δὲ φύλαξαι· πάνν γάρ ἐστ' ἤδη χολή.

ΞΑ. μῆδ' ἕτερον ἀστεῖόν τι ;

ΔΙ. πλήν γ', ὡς 'θλίβομαι.'

ΞΑ. [*sulkily*] τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἵπερ ποιήσω μῆδὲν ὥνπερ Φρύνιχος
εἶωθε ποιεῖν καὶ Λύκις κάμειψίας ;

ΔΙ. μῆ νυν ποιήσης· ὡς ἐγὼ θεώμενος,

THE FROGS OF

- ὅταν τι τούτων τῶν σοφισμάτων ἴδω, 10
 πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. [*rubbing the back of his neck*]
 ὦ τρισκακοδαίμων ἄρ' ὁ τράχηνλος οὔτοσί,
 ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.
- ΔΙ. [*appealing to the spectators*]
 εἴτ' οὐχ ὕβρις ταύτ' ἐστὶ καὶ πολλή τρυφή,
 ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου, 15
 αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
 ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι ;
- ΞΑ. οὐ γὰρ φέρω ἴγῳ ;
- ΔΙ. [*turning to him*] πῶς φέρεις γάρ, ὅς γ' ὀχεῖ ;
- ΞΑ. φέρων γε ταυτί. [*pointing to the luggage*]
- ΔΙ. τίνα τρόπον ;
- ΞΑ. [*with a shrug*] βαρέως πάνυ. 20
- ΔΙ. οὐκουν τὸ βάρος τοῦθ', δὲ σὺ φέρεις, οἶνος φέρει ;
- ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἴγῳ καὶ φέρω, μὰ τὸν Δί' οὔ.
- ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἐτέρου φέρει ;
- ΞΑ. οὐκ οἶδ'· ὃ δ' ὦμος οὔτοσί πιέζεται.
[*rubbing his shoulder*]
- ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε. 25
- ΞΑ. οἴμοι κακοδαίμων τί γὰρ ἐγὼ οὐκ ἐνανυμάχουν ;
 ἦ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.
- ΔΙ. κατὰβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας
 ἤδη βαδίζων εἰμι τῆσδ', οἱ πρῶτά με
 ἔδει τραπέσθαι.
- [ΞΑΝΘΙΑΣ jumps off the donkey, which goes browsing off the

ARISTOPHANES.

stage. DIONYSUS *bangs at the door with hand and foot and club, making a terrific noise, and shouting]*

παιδίου, παῖ, ἡμί, παῖ. 30

[*the door is suddenly opened by HERACLES himself, who comes out in a rage]*

HP. τίς τὴν θύραν ἐπάταξεν ; ὡς κενταυρικῶς
ἐνήλαθ' ὅστις [looking about and seeing nobody]
εἰπέ μοι, τουτὶ τί ἦν ;

[*suddenly he catches sight of DIONYSUS in his incongruous dress, and stops short amazed. DIONYSUS and XANTHIAS whisper aside]*

ΔΙ. ὁ παῖς.

ΞΑ. τί ἔστιν ;

ΔΙ. οὐκ ἐνεθυμήθης ;

ΞΑ. τὸ τί ;

ΔΙ. ὡς σφόδρα μ' ἔδεισε.

ΞΑ. νῆ Δία, μὴ μαίνοιό γε.

HP. [*bursting into a roar of laughter]*

οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν 35
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.

ΔΙ. ὦ δαιμόνιε, πρόσσελθε· δέομαι γάρ τί σου.

HP. ἀλλ' οὐχ οἷός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων,
ὀρώων λεοντῆν ἐπὶ κροκωτῷ κειμένην. 40
τίς ὁ νοῦς ; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην ;
ποῖ γῆς ἀπεδήμεις ;

ΔΙ. ἐπεβάτενον Κλεισθένει.

HP. κἀναυμάχηςας ;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.

THE FROGS OF

- HP. σφώ ;
- ΔΙ. νῆ τὸν Ἀπόλλω.
- ΞΑ. [*contemptuously, and aside*] κατ' ἔγωγ' ἐξηγρόμην.
- ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεῶς ἀναγινώσκοντί μοι 45
τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα ;
- HP. πόθος ; πόσος τις ;
- ΔΙ. μικρός, ἡλίκος——Μόλων.
- HP. γυναικός ;
- ΔΙ. οὐ δῆτ'. ἀλλὰ λίσσομαί σ' ἐγώ,
μὴ σκῶπτέ μ', ὦδέλφ'. οὐ γὰρ ἄλλ' ἔχω κακῶς. 50
τοιούτος ἡμέρος με διαλυμαίνεται.
- HP. ποῖός τις, ὦδελφίδιον ;
- ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
[*mysteriously and confidentially*]
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης——ἔτνους ;
- HP. ἔτνους ; [*smacking his lips*] 55
βαβαιάξ, μυριάκις ἐν τῷ βίῳ.
- ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ 'τέρᾳ φράσω ;
- HP. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μαυθάνω.
- ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου,
- HP. [*interrupting*] καὶ ταῦτα τοῦ τεθνηκότος ;
- ΔΙ. κοῦδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ 60
ἐλθεῖν ἐπ' ἐκείνων.
- HP. πότερον εἰς Αἴδου κάτω ;
- ΔΙ. καὶ νῆ Δι' εἴ τι γ' ἔστιν ἔτι κατωτέρω.

ARISTOPHANES.

HP. τί βουλόμενος ;

ΔΙ. δέομαι ποιητοῦ δεξιού.

[*badly*] 'οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.'

HP. τί δ' ; οὐκ Ἰοφῶν ζῇ ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον 65

ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα·

[*shaking his head dubiously*]

οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

HP. εἰτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ' ἀγειν ;

ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον, 70
ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.

καλλῶς ὁ μὲν γ' Εὐριπίδης, πανούργος ὢν,

καὶ ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·

ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.

HP. Ἀγάθων δὲ ποῦ 'στίν ; 75

ΔΙ. ἀπολιπὼν μ' ἀποίχεται,

ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις.

HP. ποῖ γῆς ὁ τλήμων ;

ΔΙ. ἐς μακάρων—εὐωχίαν.

HP. ὁ δὲ Ξενοκλῆς ;

ΔΙ. ἐξόλοιτο νῆ Δία.

HP. Πυθάγγελος δέ ;

ΞΑ. [*interrupting them impatiently and rubbing his shoulder*]

περὶ ἐμοῦ δ' οὐδεὶς λόγος

ἐπιτριβομένου τὸν ὤμον οὕτως ἰ σφόδρα. 80

HP. οὐκ οὐν ἔτερ' ἔστ' ἐνταῦθα μειρακύλλια

τραγῳδίας ποιοῦντα πλεῖν ἢ μύρια,

Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα ;

THE FRIGS OF

- ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
'χελιδόνων μουσεῖα,' λωβηταὶ τέχνης, 85
ἃ φρούδα θάττον, ἣν μόνον χορὸν λάβη.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.
- HP. πῶς γόνιμον ;
- ΔΙ. ὥδὲ γόνιμον, ὅστις φθέγγεται
τοιουτονί τι παρακεκινδυνευμένον, 90
'αἰθέρα Διὸς δωμάτιον,' ἢ 'χρόνου πόδα,'
ἢ 'φρένα μὲν οὐκ ἐθέλουσαν ὁμῶσαι καθ' ἱερῶν,
γλῶτταν δ' ἐπιιορκήσασαν ἰδίᾳ τῆς φρενός.'
- HP. σὲ δὲ ταῦτ' ἀρέσκει ;
- ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
- HP. ἦ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ. 95
- ΔΙ. 'μὴ τὸν ἐμὸν οἶκει νοῦν' ἔχεις γὰρ οἰκίαν.
- HP. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
- ΔΙ. δειπνεῖν με δίδασκε. [*contemptuously*]
- ΞΑ. [*impatiently*] περὶ ἐμοῦ δ' οὐδεὶς λόγος.
- ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων 99
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ
ἔχρω τόθ', ἥνικ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
ἔδρας, ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου 105
κόρεις ὀλίγιστοι.
- ΞΑ. [*in a voice of loud and angry impatience*]
περὶ ἐμοῦ δ' οὐδεὶς λόγος.
- HP. [*disregarding him*] ὦ σκέτλιε, τολμήσεις γὰρ ἵεναι ;

ARISTOPHANES.

- ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπη τάχιστ' ἀφιζόμεθ' εἰς Αἴδου κάτω
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσης. 110
- ΗΡ. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην ; τίνα ;
[*raising to reflect*]
μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαντόν.
- ΔΙ. παῦε, πνιγερὰν λέγεις.
- ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἥ διὰ θυείας.
- ΔΙ. ἄρα κώνειον λέγεις ; 115
- ΗΡ. μάλιστά γε.
- ΔΙ. ψυχρὰν γε καὶ δυσχείμερον
εὐθύς γὰρ ἀποπήγνυσι τάντικνήμεναι.
[*raising and shuddering*]
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην.
- ΗΡ. τί δαί ;
- ΔΙ. ἤνπερ σὺ τότε κατῆλθες.
- ΗΡ. ἀλλ' ὁ πλοῦς πολὺς.
εὐθύς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ 120
ἄβυσσον.
- ΔΙ. εἴτα πῶς περαιωθήσομαι ;
- ΗΡ. ἐν πλοιαρίῳ τυννουτῶ
[*holding his arms so as to shew the size of the boat*]
σ' ἀνὴρ γέρων
ναύτης διάξει δὺ ὀβολῶ μισθὸν λαβών.
- ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τῷ δὺ ὀβολῶ.
πῶς ἡλθέτην κάκεισε ;

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- HP.** Θησεὺς ἤγαγεν. 125
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
 δεινότατα.
- ΔΙ.** [*confidently*] μὴ μ' ἐκπληττε μηδὲ δειμάτου'
 οὐ γάρ μ' ἀποτρέψεις.
- HP.** εἶτα βόρβορον πολὺν
 καὶ σκῶρ αἰείων' ἐν δὲ τούτῳ κειμένους
 εἴ που ξένον τις ἠδίκησε πώποτε, 130
 ἢ μητέρ' ἠλόησεν, ἢ πατρὸς γνάθον
 ἐπάταξεν, ἢ ἴπλορον ὄρκον ὤμοσεν,
 ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
 ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 135
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
 ἀνδρῶν, γυναικῶν, καὶ κρότον χειρῶν πολὺν.
- ΔΙ.** οὗτοι δὲ δὴ τίνες εἰσίν ;
- HP.** οἱ μεμνημένοι.
- ΞΑ.** [*who has been getting more and more visibly impatient*]
 νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
 ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 140
 [*he throws down the luggage in a rage*]
- HP.** οἷ σοι φράσουσ' ἀπαξάπανθ' ὧν ἂν δέῃ.
 οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
 ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
 καὶ χαῖρε πόλλ', ὦδελέφέ. [*Exit.*]
- ΔΙ.** [*wishing him good bye*] νῆ Δία καὶ σύ γε
 ἱγλαίνε. [*turning sharply to XANTHIAS*]
 σὺ δὲ τὰ στρώματ' αὐθις λάμβανε. 145
- ΞΑ.** [*vilfully*] πρὶν καὶ καταθέσθαι ;

ARISTOPHANES.

ΔΙ. καὶ ταχέως μέντοι πάνυ.

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ ᾿χω ;

ΞΑ. τότε ἔμ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 150

[Enter two bearers, carrying a dead man on a litter out to burial.]

ΔΙ. [calling to the dead man]

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
ἄνθρωπε, βούλει σκευάρι' εἰς Ἀίδου φέρειν ;
[bearers stop ; the dead man sits up]

ΝΕΚΡΟΣ. πόσ' ἅττα ;

ΔΙ. [pointing to the luggage on the ground] ταυτί.

ΝΕ. δύο δραχμάς μισθὸν τελεῖς ;

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον.

ΝΕ. [to the bearers] ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
[the bearers go slowly forwards]

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι. 155

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλεγον.

ΔΙ. λάβ' ἐννέ' ὀβολούς.

ΝΕ. ἀναβιόην νυν πάλιν.

[The dead man lies down again on the litter ; the bearers exeunt,
carrying him away.]

ΞΑ. ὥς σεμνὸς ὁ κατάρματος οὐκ οἰμώζεται ;
ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἶ καὶ γεννάδας.

[XANTHIAS shoulders the luggage once more ; and they two

THE FROGS OF

SCENE II.

The scene is now changed to the Infernal Regions. In front are seen by the dim light DIONYSUS and XANTHIAS (dressed as in Scene I., XANTHIAS carrying the luggage) standing on the reedy shores of the murky lake of Acheron. CHARON, a squalid old man with wild eyes and matted beard, is gradually seen approaching in his narrow rickety skiff. Invisible at first, they are dimly descried by DIONYSUS in line 161.

ΔΙ. χωρῶμεν ἐπὶ τὸ πλοῖον.

[the voice of CHARON is then heard in the darkness]

ΧΑ. ὥοπ, παραβαλοῦ. 160

ΞΑ. τουτὶ τί ἔστι ;

ΔΙ. τοῦτο λίμνη νῆ Δία

αὕτη 'στὶν ἦν ἔφραξε, καὶ πλοῖόν γ' ὀρώ.

[CHARON approaches the shore]

ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.

ΧΑ. [shouting, with his hand to his mouth, in regular ferryman-fashion, the names of the places to which his boat takes passengers]

τίς εἰς Ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ; 165

τίς εἰς τὸ Λήθης πεδῖον, ἡ 'ς Ὀνου Πόκας,

ἡ 'ς Κερβερίους, ἡ 'ς Κόρακας, ἡ 'πὶ Ταίναρον ;

ΔΙ. ἐγώ.

ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῖ σχήσειν δοκεῖς ;

εἰς κόρακας ὄντως ;

ARISTOPHANES.

XA. ναὶ μὰ Δία, σοῦ γ' εἵνεκα.
ἔμβαινε δῆ.

ΔΙ. [*stepping into the boat, and calling to XANTHIAS*]
παῖ, δεῦρο.

170

XA. δοῦλον οὐκ ἄγω,
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν.

XA. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

XA. παρὰ τὸν Αὔαινον λίθον,
ἐπὶ ταῖς ἀναπαύλαις.

ΔΙ. μανθάνεις;

175

ΞΑ. πάνυ μανθάνω.

[*aside, striking his forehead in despair*]

οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;

[*exit, running along the shore of the lake*]

XA. κάθιζ' ἐπὶ κώπην.

[*DIONYSUS sits down on the oar. CHARON shouts to the land*]

εἴ τις ἔτι πλεῖ, σπευδέτω.

[*CHARON turns round and sees DIONYSUS on the oar.*]

οὔτος, τί ποιεῖς;

ΔΙ. [*nervously*] ὃ τι ποιῶ; τί δ' ἄλλο γ' ἢ

ἴζω 'πὶ κώπην, οἷπερ ἐκέλευσάς με σύ;

XA. [*pointing to the seat*]

οὐκουν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων;

ΔΙ. [*getting awkwardly and timidly off the oar, and sitting down where he is told*]

ἰδοί. 180

XA. οὐκουν προβαλεῖ τὸ χεῖρε κἀκτενεῖς;

THE FROGS OF

ΔΙ. [*helplessly stretching out his hands, and holding them stupidly stiff*]

ἰδοῦ.

ΧΑ. [*in a rage, putting the oar into his hand*]

οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς
ἐλᾶς προθύμως ;

ΔΙ. [*whispering*] κᾶτα πῶς δυνήσομαι,

ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ὦν, εἴτ' ἐλαύνειν ;

ΧΑ. ῥᾶστί· ἀκούσει γὰρ μέλη 185

κάλλιστ', ἐπειδὰν ἐμβάλης ἄπαξ.

ΔΙ. τίνων ;

ΧΑ. βατράχων κύκνων θαυμαστά.

ΔΙ. κατακέλευε δή.

ΧΑ. ὥσπ' ὅπ' ὥσπ' ὅπ. [*singing*]

[DIONYSUS takes the oar and begins rowing, in time first with CHARON'S ὥσπ' ὅπ' and afterwards with the frogs' song, which gets quicker and quicker. The frogs are invisible all through, and between line 190 and 240 DIONYSUS rows the boat across the dim lake to the other side, the scene gradually changing as he goes.]

ΒΑΤΡΑΧΟΙ. βρεκεκεκὲξ κοᾶξ κοᾶξ,

βρεκεκεκὲξ κοᾶξ κοᾶξ. 190

λιμναῖα κρηνῶν τέκνα,

ξύναυλον ὕμνων βοᾶν

φθεγξώμεθ', εὐγερυν ἐμὰν αἰοδάν,

κοᾶξ κοᾶξ,

ἦν ἀμφὶ Νυσίου 195

Διὸς Διώνυσον ἐν

λίμναισιν ἰαχήσαμεν,

βρεκεκεκὲξ κοᾶξ κοᾶξ.

ARISTOPHANES.

- ΔΙ. [*moving uneasily on his seat*] ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
ὦ κοᾶξ κοᾶξ. 200
ὑμῖν δ' ἴσως οὐδὲν μέλει.
- ΒΑ. βρεκεκεκεξ κοᾶξ κοᾶξ.
- ΔΙ. [*angrily and loudly*] ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ·
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοᾶξ.
- ΒΑ. εἰκότως γ', ὦ πολλὰ πράτ- 205
των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πάν,
βρεκεκεκεξ κοᾶξ κοᾶξ.
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,
βρεκεκεκεξ κοᾶξ κοᾶξ. 210
ἀλλ', ὦ φιλφδὸν γένος, [*ironically*]
παύσασθε.
- ΒΑ. μᾶλλον μὲν οἶν
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου 215
καὶ φλέω, χαίροντες ὠδαῖς,
ἢ Διὸς φεύγοντες ὄμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν. 220
[*a bubbling noise is heard*]
βρεκεκεκεξ κοᾶξ κοᾶξ.
- ΔΙ. βρεκεκεκεξ κοᾶξ κοᾶξ.
[*imitating the frogs angrily*]
τουτὶ παρ' ὑμῶν λαμβάνω.
- ΒΑ. δεινὰ τᾶρα πεισόμεσθα.

THE FROGS OF

ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι. 225

ΒΑ. βρεκεκεκεξ κοὰξ κοὰξ.

ΔΙ. οἰμώζετ'· οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἂν
ὅπόσον ἢ φάρυγξ ἂν ἡμῶν
χανδάνη δι' ἡμέρας
βρεκεκεκεξ κοὰξ κοὰξ. 230

[*louder than before*]

ΔΙ. [*louder still*] βρεκεκεκεξ κοὰξ κοὰξ
τούτῳ γὰρ οὐ νικήσετε.

ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως. 235

ΔΙ. οὐδέποτε κεκράξομαι γάρ,
κἄν με δέῃ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,
[*as loud as he can bellow*] βρεκεκεκεξ κοὰξ κοὰξ.

[*the frogs are silent, and there is a pause; then triumphantly*]

ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοὰξ. 240

[*they have now reached the other side*]

ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.

ἔκβαιν', ἀπόδος τὸν ναῦλον. [*holding out his hand*]

ΔΙ. [*stepping out, and giving him the 2 obols*]

ἔχε δὴ τὰβολῶ.

[*CHABON shoves the boat off again, and gradually disappears out of sight on the gloomy lake. DIONYSUS peers through the darkness to find XANTHIAS, at last he calls;—*]

ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας;

[*a pause. Then a dim figure is seen running up*]

ἢ Ξανθίας;

ΞΑ. [*in the distance*] ἰαῦ.

ARISTOPHANES.

- ΔΙ. [*beckoning, aloud*] βάδιζε δεῦρο.
 ΞΑ. [*coming up close*] χαῖρ' ὦ δέσποτα.
 ΔΙ. τί ἐστι τάνταυθί ;
 ΞΑ. σκότος καὶ βόρβορος. 245
 ΔΙ. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν ;
 ΞΑ. [*looking at the spectators, and nudging Dionysus*] σὺ δ' οὐ ;
 ΔΙ. [*looking straight at the spectators*]
 νῆ τὸν Ποσειδῶ ἔγωγε, καὶ νυνὶ γ' ὀρώ.
 ἄγε δὴ, τί δρώμεν ;
 ΞΑ. προίεναι βέλτιστα νῶν,
 ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία 250
 τὰ δεῖν' ἔφασκ' ἐκείνος.
 ΔΙ. ὥς οἰμώζεται.
 ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ,
 εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος.
 'οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἑρακλῆς.
¹[*in a confident tone of brag*]
 ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινί, 255
 λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.
 ΞΑ. [*suddenly stopping, and listening intently*]
 νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινος.
 ΔΙ. [*in great terror*] ποῦ ποῦ 'στίν ;
 ΞΑ. ἐξόπισθεν.
 ΔΙ. [*thrusting XANTHIAS behind him*] ἐξόπισθ' ἴθι.
 ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε.
 ΔΙ. [*darting behind XANTHIAS*] πρόσθε νυν ἴθι.
 ΞΑ. [*stepping forward, then suddenly stopping and pointing*]
 καὶ μὴν ὀρώ νῆ τὸν Δία θηρίον μέγα. 260

THE FROGS OF

- ΔΙ.** [*in the most abject fright*] ποῖόν τι ;
- ΞΑ.** δεινόν· παντοδαπὸν γοῦν γίγνεται·
ποτὲ μέν γε βούς, νυνὶ δ' ὀρεὺς, ποτὲ δ' αὖ κύων.
- ΔΙ.** Ἐμπουσα τοίνυν ἐστί.
- ΞΑ.** πυρὶ γοῦν λάμπεται
ἅπαν τὸ πρόσωπον.
- ΔΙ.** [*in breathless anxiety, covering his face*]
καὶ σκέλος χαλκοῦν ἔχει.
- ΞΑ.** νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον, 265
σάφ' ἴσθι.
- ΔΙ.** ποῖ δῆτ' ἂν τραποίμην ;
- ΞΑ.** ποῖ δ' ἐγώ ;
- ΔΙ.** [*turning suddenly to the priest of DIONYSUS who sits among
the audience on the front bench*]
ιερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.
- ΞΑ.** [*getting frightened too*] ἀπολούμεθ', ὠναξ Ἡράκλεις.
- ΔΙ.** [*in an angry whisper*] οὐ μὴ καλεῖς μ',
ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα ;
- ΞΑ.** Διόνυσε τοίνυν.
- ΔΙ.** [*quickly*] τοῦτ' ἔθ' ἦττον θατέρου. 270
- ΞΑ.** [*solemnly to the ghost*] ἴθ' ἥπερ ἔρχει.
[*turning suddenly and joyfully to DIONYSUS.*]
δεῦρο δεῦρ', ὦ δέσποτα.
- ΔΙ.** τί δ' ἐστί ;
- ΞΑ.** θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·
ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὀρώ.
ἤμπουσα φρούδη.
- ΔΙ.** [*half incredulous*] κατόμοσον.

ARISTOPHANES.

- ΞΑ. νῆ τὸν Δία. 275
 ΔΙ. καθίθις κατόμοσον.
 ΞΑ. νῆ ΔΙ'.
 ΔΙ. ὄμοσον.
 ΞΑ. νῆ Δία.
 ΔΙ. [*heaving a long sigh of relief*]
 οἶμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν ;
 τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι ;
 ΞΑ. [*sarcastically enquiring*]
 ' αἰθέρα Διὸς δωμάτιον, ἥ χρόνου πόδα ; '
 [*torches are seen dimly flashing, and a procession seems to be*
passing, to the sound of flutes]
 οὗτος.
 ΔΙ. τί ἔστιν ;
 ΞΑ. οὐ κατήκουσας ;
 ΔΙ. τίνος ; 280
 ΞΑ. αὐλῶν πνοῆς.
 ΔΙ. ἔγωγε, καὶ δᾶδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτη.
 ἀλλ' ἥρεμι πτήξαντες ἀκροασώμεθα.
 [*they crouch down and keep quiet*
[the procession comes nearer, singing]]
 ΧΟ. Ἰακχ', ὦ Ἰακχε.
 Ἰακχ', ὦ Ἰακχε. 285
 ΞΑ. [*whispering to DIONYSUS*]
 τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμνημενοὶ
 ἐνταῦθά που παίζουσιν, οὗς ἔφραζε νῶν.
 ᾄδουσι γοῦν τὸν Ἰακχον ὄνπερ Διαγόρας.
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς. 290
 [*the CHORUS sing. DIONYSUS and XANTHIAS listen*]

THE FROGS OF

SCENE III.

The gate of Pluto's palace in front. Enter XANTHIAS and DIONYSUS (in the same costume, the latter appearing as before like a nondescript Heracles). They hesitate before the door.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω ; τίνα ;
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι ;

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων ;

ΔΙ. [*knocking boldly at the door, and shouting*] παῖ παῖ.

ΔΙΑ. [*from within*] τίς οὗτος ;

ΔΙ. Ἡρακλῆς ὁ καρτερός. 295

[*Enter AEACUS, opening the palace doors. He is a tall commanding figure, and is dressed like a porter. He begins at once with violent gestures*]

ΔΙΑ. ὦ βδελυρὲ καναίσχυντε καὶ τολμηρὲ σὺ
καὶ μιὰρὲ καὶ παμμίαρε καὶ μιαρῶτατε,
ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κάποδράς ὧχου λαβών,
ὃν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος 300
τοῖα Στυγὸς σε μελανοκάρδιος πέτρα
Ἄχερόντιός τε σκόπελος αἵματοσταγῆς
φρουροῦσι, Κωκυτοῦ τε περὶδρομοὶ κύνες,
Ἐχιδνά θ' ἐκατογκέφαλος, ἥ τὰ σπλάγχνα σου
διασπαράξει, πνευμόνων τ' ἀνθάψεται 305
Ταρτησία μύραινα· τῷ νεφρῷ δέ σου
αὐτοῖσιν ἐντέροισιν ἡματωμένω

ARISTOPHANES.

διασπάζονται Γοργόνες Τιθράσιαι,
ἐφ' ἃς ἐγὼ δρομαῖον ὀρμήσω πόδα. [Exit]

ΔΙ. [*who during the above tirade has grown paler and paler, and has at last sunk fainting on the ground, says now in a weak voice to ΧΑΝΘΙΑΣ*]

ὦ παῖ, φέρε πρὸς τὴν καρδίαν μου σπογγίαν.

ΞΑ. [*producing a sponge*] ἰδὸν λαβέ.

ΔΙ. προσθοῦ. 311

[*he takes the sponge from him, and puts it in an agonized way to his stomach*]

ΞΑ. ποῦ 'στίν; ὦ χρυσοὶ θεοὶ

ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δέισασα γὰρ

εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

[*he gets slowly up, and begins to recover*]

ΔΙ. ἐγώ;

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων 315

καὶ τὰς ἀπειλάς.

ΞΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρεῖος εἶ,

σὺ μὲν γενοῦ 'γώ, τὸ ῥόπαλον τουτὶ λαβὼν

[*giving him the club and lion's skin, which ΧΑΝΘΙΑΣ puts on*]

καὶ τὴν λεοντήν, εἵπερ ἀφοβόσπλαγχρος εἶ

ἐγὼ δ' ἔσομαι σοι σκευοφόρος ἐν τῷ μέρει. 320

ΞΑ. [*hands the luggage to ΔΙΟΝΥΣΟΥ*]

φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἀλλὰ πειστέον

καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,

εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ' ἔχων.

[*goes swaggering about*]

THE FROGS OF

ΔΙ. φέρε νυν, ἐγὼ τὰ στρώματ' αἶρωμαι ταδί.

[*taking them up on his shoulder*]

[*Enter a maid-servant of Persephone*]

ΘΕ. ὦ φίλταθ' ἦκεις Ἡράκλεις ; δεῦρ' εἰσιθι. 325

ἡ γὰρ θεός σ' ὥς ἐπύθεθ' ἤκοντ', εὐθέως
ἔπεττεν ἄρτους, ἦψε κατερικτῶν χύτρας
ἔτνους δὺ' ἡ τρεῖς, βοῦν ἀπηνθράκιζ' ὄλον.
ἀλλ' εἰσιθ', ὥς ὁ μάγειρος ἤδη τὰ τεμάχῃ
ἔμελλ' ἀφαιρεῖν χῆ τράπεζ' εἰσῆρετο. 330

[*Exit into the palace*]

ΞΑ. [*turning in a swaggering way to DIONYSUS*]

ὁ παῖς, ἀκολουθεῖ δεῦρο τὰ σκεύη φέρων.

[*going off into the palace*]

ΔΙ. [*angrily stopping him*]

ἐπίσχεσ οὗτος. οὐ τί που σπουδὴν ποιεῖ,
ὅτιή σε παίζων Ἡρακλέα νεσκεύασα ;
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα ; 335

ΞΑ. τί δ' ἔστιν ; οὐ δὴ πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός ;

ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.

κατάθου τὸ δέσμα.

ΞΑ. [*raising his hands to heaven*] ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.

ΔΙ. ποίοις θεοῖς ;

πῶς, δοῦλος ὢν καὶ θνητός, Ἀλκμήνης ἔσει ; 340

ΞΑ. [*unkindly giving in, and restoring the dress of HERACLES to
DIONYSUS, who gives him back the baggage*]

ἀμέλει, καλῶς· ἔχ' αὐτ'. ἴσως γὰρ τοί ποτε
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.

ARISTOPHANES.

[*They are just going in, when enter suddenly two hostesses; the front one recognises HERACLES (as she thinks), and calls to her companion to come and dun him*]

ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος
ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε [οὔτοσί,
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΑΝ. Β. [*coming up and scrutinizing DIONYSUS*] νῆ Δία, 345
ἐκεῖνος αὐτὸς δηῖτα.

ΞΑ. [*chuckling, aside to DIONYSUS*] κακὸν ἤκει τινί.

ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλὰ.

ΔΙ. [*with a dignified wave of the hand*] ληρεῖς, ὦ γύναι,
κοῦκ οἶσθ' ὅ τι λέγεις.

ΠΑΝ. Α. [*shaking her fist*] οὐ μὲν οὖν με προσεδόκας,
ὅτιη κοθόρρους εἶχες, ἂν γινῶναί σ' ἔτι ;
τί δαί ; τὸ πολὺ τάριχος οὐκ εἶρηκά πω. 350

ΠΑΝ. Β. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.

ΠΑΝ. Α. κάπειτ' ἐπειδὴ τὰργύριον ἐπραπτόμην,
ἔβλεψεν εἰς με δριμὺν κάμυκάτὸ γε.

ΞΑ. [*encouraging them against DIONYSUS*]
τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν. 356

ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.

ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχης, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν.

ΠΑΝ. Α. [*she looks back as she is going, and shakes her fist*]
ὦ μισὰρὰ φάρυγξ, 360

THE FROGS OF

ὥς ἡδέως ἂν σου λίθῃ τοὺς γομφίους
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. [*also going, and threatening*]

ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 364

δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.

[*Exeunt, to get assistance, with threatening gestures.*]

ΔΙ. [*turning with the most insinuating voice to ΧΑΝΘΙΑΣ*]

κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. [*sternly refusing*]

οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου.

οὐκ ἂν γενοίμην Ἡρακλῆς ἂν.

ΔΙ. μηδαμῶς,

ὦ Ξανθίδιον.

ΞΑ. [*bitterly*] καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὢν ; 370

ΔΙ. οἶδ' οἶδ' ὅτι θυμοί, καὶ δικαίως αὐτὸ δρᾶς·
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι.
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτός, ἢ γυνή, τὰ παιδιά,
κάκιστ' ἀπολοίμην,—κάρχέδημος ὁ γλάμων. 375

[*with the most eager mock-solemnity*]

ΞΑ. [*generously giving way, as if the last touch were conclusive*]

δέχομαι τὸν ὄρκον, κἀπὶ τούτοις λαμβάνω.

[ΧΑΝΘΙΑΣ once more resumes the dress of HERACLES, and
DIONYSUS takes the luggage.]

ARISTOPHANES.

SCENE IV.

Enter AEAQUS suddenly with two slaves, who rush upon XANTHIAS at his bidding.

AIA. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,
ἵνα δῶ δίκην ἀνύετον.

ΔΙ. ἦκει τῷ κακόν.

ΞΑ. [*XANTHIAS resists, and there ensues a scuffle*]
οὐκ ἐς κόρακας ; οὐ μὴ πρόσσιτον ;

AIA. εἰεν, μαχεῖ ;
[*calling outside for three more slaves, who rush in and join the fray*]
ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας 380
χωρεῖτε θάπτον δεῦρο.

ΞΑ. [*shaking himself free*] καὶ μὴν νῆ Δία,
εἰ πάποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέμαι,
ἢ κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καί σοι ποιήσω πρᾶγμα γενναῖον πάνν'
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,
[*pointing to DIONYSUS*]
κἄν ποτέ μ' ἔλῃς ἀδικούντ', ἀπόκτεινόν μ' ἄγων.

AIA. καὶ πῶς βασανίσω ; 386

ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχέων,
πλυνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλήν——
[*pausing, then speaking in a marked manner, as if he were
giving a very important direction*] πρᾶσθ 390
μὴ τύπτε τοῦτον μηδὲ γητεῖν νέφ.

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ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. [*with a generous wave of the hand*]
μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών.

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.
[*turning to DIONYSUS*]

κατάθου σὺ τὰ σκεῖυα ταχέως, χῶπῳς ἐρεῖς 395
ἐνταῦθα μηδὲν ψεύδος.

ΔΙ. [*who has been getting visibly more and more uncomfortable
during the above dialogue, breaks out*] ἀγορεύω τινὶ
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'; εἰ δὲ μή,
αὐτὸς σεαυτὸν αἰτιῶ.

ΑΙΑ. λέγεις δὲ τί;

ΔΙ. [*solemnly, puffing himself out*]
ἀθάνατος εἶναι φημι Διόνυσος Διός,
τοῦτον δὲ δοῦλον. [*pointing to ΧΑΝΘΙΑΣ*]

ΑΙΑ. [*to ΧΑΝΘΙΑΣ*] ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ. 400
καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·
εἴπερ θεὸς γὰρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. [*angrily to ΧΑΝΘΙΑΣ*]
τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός,
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῦν ἴδῃς 405
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεον.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνὴρ·
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

[*they strip, and take their places apart, with their backs to ΔΕΔΟΥΣ*]

ARISTOPHANES.

- ΞΑ. πῶς οὖν βασανιεῖς νῶ δικαίως ;
 ΑΙΑ. ῥαδίως. 410
 πληγὴν παρὰ πληγὴν ἐκάτερον.
 ΞΑ. καλῶς λέγεις.
 ἰδοῦ. [*presenting his back*]
 σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.
 [ÆEACUS gives ΧΑΝΘΙΑΣ a cut ; ΧΑΝΘΙΑΣ makes a face, but does
 - not move]
 ΑΙΑ. ἤδη 'πάταξά σ'.
 ΞΑ. [*pretending not to believe it*]
 οὐ μὰ Δί', οὐκ ἐμοὶ δοκεῖς.
 ΑΙΑ. ἀλλ' εἰμ' ἐπὶ τουδὶ καὶ πατάξω.
 [*gives DIONYSUS a cut ; he also controls himself*]
 ΔΙ. πηνίκα ;
 ΑΙΑ. καὶ δὴ 'πάταξα.
 ΔΙ. κᾶτα πῶς οὐκ ἔπτарον ; 415
 ΑΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.
 ΞΑ. οὐκ οὖν ἀνύσεις τι ; [ÆEACUS gives him a good hard cut]
 ἀτταταῖ.
 ΑΙΑ. τί τᾶτταταῖ ;
 μῶν ὠδυνήθης ;
 ΞΑ. [*controlling himself*] οὐ μὰ Δί', ἀλλ' ἐφρὸντισα
 ὁπόθ' Ἡράκλεια τὰν Διομείους γίγνεται.
 ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον. 420
 [*a cut to DIONYSUS, who howls and weeps*]
 ΔΙ. ἰὸν ἰού.
 ΑΙΑ. τί ἔστιν ;
 ΔΙ. ἱππέας ὀρώ.
 ΑΙΑ. τί δῆτα κλάεις ;

THE FROGS OF

ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙΑ. [*euspiciously*] ἐπεὶ προτιμᾶς γ' οὐδέν ;

ΔΙ. οὐδέν μοι μέλει

ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τουδὶ πάλιν.

[*a cut to XANTHIAS, who howls, then suddenly catches up his foot pretending to have run a thorn into it*]

ΞΑ. οἶμοι.

ΑΙΑ. τί ἔστι ;

ΞΑ. τὴν ἄκανθαν ἔξελε. 425

ΑΙΑ. τί τὸ πρᾶγμα τουτί ; δεῦρο πάλιν βαδιστέον.

[*going and giving a cut to DIONYSUS*]

ΔΙ. [*in agony*] Ἄπολλον,——

[*then controlling himself, and finishing the line*]

ὃς που Δῆλον ἢ Πύθων' ἔχεις

ΞΑ. [*turning round to AEACUS*] ἤλγησεν οὐκ ἤκουσας ;

ΔΙ. οὐκ ἔγωγ', ἐπεὶ

ἴαμβον Ἰππώνακτος ἀνεμμνησκόμην.

ΞΑ. [*to AEACUS*]

οὐδέν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπόδει. 430

ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη παρέχε τὴν γαστέρα.

[*to DIONYSUS, who turns and presents his stomach, where AEACUS accordingly hits him ; he jumps up and rears*]

ΔΙ. Πόσειδον,——

ΞΑ. ἤλγησεν τις.

ΔΙ. [*controlling himself*]

ὃς Αἰγαίου πρῶνος ἢ γλαυκᾶς μέδεις

ἄλδος ἐν βένθεσιν.

ΑΙΑ. [*throwing down the whip*]

οὐ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν 435

ARISTOPHANES.

ὁπότερος ὑμῶν ἐστὶ θεός· ἀλλ' εἴσιτον
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γινώσεται
χῆ Φερσέφατθ', ἅτ' ὄντε κακείνω θεῷ.

41. ὀρθῶς λέγεις· [*writhing*] ἐβουλόμην δ' ἂν τοῦτό σε
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν. 440
[*they dress and go in*]

THE FROGS OF

SCENE V.

A hall in PLUTO'S palace. PLUTO is seated on a throne in the background, and watches the progress of the trial. DIONYSUS in the middle of the stage, with AESCHYLUS on one side, and EURIPIDES on the other.

ΕΥ. [*drawing himself grandly up, and turning to AESCHYLUS*]
καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι,
[*turning to DIONYSUS*]

ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος
πρῶτιστον αὐτοῦ βασανῶ τοῦ δεξιοῦ.
ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς ;

ΕΥ. πολλοὺς πάνυ. 445

[*to AESCHYLUS*]

πρῶτον δέ μοι τὸν ἐξ Ὀρεστιάς λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε.

ΑΙΣ. 'Ερμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
'σωτήρ γενοῦ μοι σύμμαχός τ' αἰτουμένω.
'ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.' 450

ΔΙ. τούτων ἔχεις ψέγειν τι ;

ΕΥ. [*promptly*] πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία.

ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἀμαρτίας.

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς ;

ΕΥ. ἀλλ' ὀλίγον γέ μοι μέλει.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπῆσαι τὸ πᾶν. 455

ΑΙΣ. ἐγὼ σιωπῶ τῷδ' ;

ARISTOPHANES.

- ΔΙ.** ἐὰν πείθῃ γ' ἐμοί.
ΕΤ. εὐθύς γὰρ ἡμάρτηκεν οὐράνιον γ' ὄσον.
ΑΙΣ. πῶς φῆς μ' ἁμαρτεῖν ;
ΕΤ. αὐθις ἐξ ἀρχῆς λέγε.
ΑΙΣ. 'Ερμῇ χθόνιε, πατρὶ' ἐποπτεύων κράτη,
'σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένω. 460
'ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.'
ΕΤ. δις ταῦτόν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δις ;
ΕΤ. σκόπει τὸ ῥήμ'. ἐγὼ δέ σοι φράσω.
'ἦκω γὰρ ἐς γῆν,' φησί, 'καὶ κατέρχομαι'
'ἦκω' δὲ ταῦτόν ἐστι τῷ 'κατέρχομαι.' 465
ΔΙ. νῆ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτοιν,
χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙΣ. οὐ δῆτα τοῦτο ταῦτόν, ἀλλ' ἄριστ' ἔχον.
ΔΙ. πῶς δῆ ; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας· 470
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται.
ΔΙ. [*rubbing his hands in glee*]
εὖ νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη ;
ΕΤ. οὐ φημί τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάβρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους. 475
ΔΙ. [*with pretended delight*]
εὖ νῆ τὸν Ἑρμῆν [*aside*] ὅ τι λέγεις δ' οὐ μανθάνω.
ΕΤ. πέραινε τοῖνον ἕτερον.
ΔΙ. ἴθι πέραινε σύ,
Αἰσχύλ', ἀνύσας· σὺ δ' [*to EURIPIDES*] εἰς τὸ κακὸν
[ἀπόβλεπε.

THE FROGS OF

ΑΙΣ. ' τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
' κλύειν, ἀκοῦσαι.'

ΕΤ. τοῦθ' ἕτερον αὖ δις λέγει, 480
κλύειν, ἀκοῦσαι, ταῦτόν δν σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ,
οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.

ΑΙΣ. σὺ δὲ πῶς ἐπολεῖς τοὺς προλόγους ;

ΕΤ. ἐγὼ φράσω·
καὶν που δις εἶπω ταῦτόν, ἢ στοιβὴν ἴδῃς 485
ἐνοῦσαν ἔξω τοῦ λόγου, κατὰπτυσον.

ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστῃν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΤ. [*grandly*] ' ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,'

ΑΙΣ. [*interrupting*]
μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει, 490
δυντὶνά γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ ;

ΕΤ. [*disregarding the interruption*]
' εἴτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.'

ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο. 495
πῶς γάρ ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ,
ἵνα μὴ 'κτραφεῖς γένοιτο τοῦ πατρὸς φονεὺς·
εἴτ' εἰς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδε·
ἔπειτα γραῦν ἔγῃμεν αὐτὸς ὢν νέος, 500
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα.

ΕΤ. [*contemptuously*]
ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.

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- ΑΙΣ.** καὶ μὴν μὰ τὸν Δι' οὐ κατ' ἔπος γέ σου κύνω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.
- ΕΤ.** ἀπὸ ληκυθίου σὺ τοὺς ἑμούς ;
- ΑΙΣ.** ἐνὸς μόνου. 506
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.
- ΕΤ.** ἰδοῦ, σὺ δείξεις ; [*scornfully*]
- ΑΙΣ.** φημί.
- ΔΙ.** καὶ δὴ χρὴ λέγειν. 510
- ΕΤ.** [*grandly, as all thro' when he is reciting his own prologues*]
' Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,
' ξὺν παισὶ πευτήκοντα ναυτίλῃ πλάτῃ
' Ἄργος κατασχών '
- ΑΙΣ.** [*interrupting rapidly*] ληκύθιον ἀπώλεσεν.
- ΕΤ.** τουτὶ τί ἦν τὸ ληκύθιον ; οὐ κλαύσεται ;
- ΔΙ.** λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γινῶ πάλιν.
- ΕΤ.** ' Διόνυσος, δς θύρσοισι καὶ νεβρῶν δοραῖς 516
' καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα
' πηδᾶ χορεύων '
- ΑΙΣ.** [*as before*] ληκύθιον ἀπώλεσεν.
- ΔΙ.** [*with mock-tragic despair*]
οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
- ΕΤ.** ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 520
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.
' Οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ
' ἥ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
' ἥ δυσγενὴς ὦν '

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- ΑΙΣ.** ληκύθιον ἀπώλεσεν.
- ΔΙ.** Εὐριπίδη,
- ΕΤ.** τί ἔστιν ;
- ΔΙ.** [*patronizingly*] ὑφέσθαι μοι δοκεῖ 525
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.
- ΕΤ.** [*resolute*]
οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμι γε
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
- ΔΙ.** ἴθι δὴ λέγ' ἕτερον κἀπέχου τῆς ληκύθου.
- ΕΤ.** 'Σιδώνιον ποτ' ἄστν Κάδμος ἐκλιπὼν 530
' Ἀγήνορος παῖς '
- ΑΙΣ.** ληκύθιον ἀπώλεσεν.
- ΔΙ.** [*soothingly to EURIPIDES*]
ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίῃ τοὺς προλόγους ἡμῶν.
- ΕΤ.** τὸ τι ;
ἐγὼ πρίωμαι τῷδ' ;
- ΔΙ.** ἐὰν πείθῃ γ' ἐμοί.
- ΕΤ.** οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν 535
ἥν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.
' Πέλοψ ὁ Ταυτάλειος εἰς Πῖσαν μολῶν
' θοαῖσιν ἵπποις '
- ΑΙΣ.** ληκύθιον ἀπώλεσεν.
- ΔΙ.** [*to EURIPIDES*]
ὀρᾶς, προσῆψεν αὐθις αὐτὴν λήκυθον.
[*to AESCHYLUS*]
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ 540
λήψει γὰρ ὀβολοῦ πάννυ καλήν τε κἀγαθήν

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ΕΤ. μὰ τὸν Δῖ' οὐπω γ'. ἔτι γὰρ εἰσί μοι συχνοί.
'Οἰνεὺς ποτ' ἐκ γῆς'

ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΕΤ. [*turning angrily to AESCHYLUS*]
ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
'Οἰνεὺς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,
'θύων ἀπαρχὰς'

ΑΙΣ. ληκύθιον ἀπώλεσεν. — 546

ΔΙ. [*comically, pretending to be much concerned*]
μεταξὺ θύων ; καὶ τίς αὖθ' ὑφείλετο ;

ΕΤ. [*thrusting DIONYSUS impatiently aside, and speaking eagerly at AESCHYLUS*]
ἔασον, ὦ τᾶν' πρὸς τοδὶ γὰρ εἰπάτω.
'Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο,'

ΔΙ. [*stopping him*]
ἀπολεῖ σ'. ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. 550
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σύκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφν.

[*AESCHYLUS goes off chuckling. DIONYSUS leads away EURIPIDES crestfallen.*]

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SCENE VI.

The same: PLUTO still sitting on his throne, watching the trial. DIONYSUS in the centre with a huge pair of scales which he is arranging, preparatory to the final trial between AESCHYLUS and EURIPIDES. The two latter are standing opposite each other, and AESCHYLUS is just concluding a song which he has been singing against EURIPIDES.

[Suddenly DIONYSUS, having arranged his balance, starts up, saying:—]

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. κάμουγ' ἄλλης.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,
ὅπερ ἐξελέγξει τὴν ποίησιν νῦν μόνον 555
τὸ γὰρ βάρος νῦν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγι.

ΑΙΣ. καὶ **ΕΤ.** [*standing each by one scale*] ἰδοί.

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἐκάτερος εἵπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκκύσω.

ΑΙΣ. καὶ **ΕΤ.** [*each taking hold of his own scale*] ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν. 560

ΕΤ. 'εἰθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.'

ΑΙΣ. 'Σπερχειὲ ποταμὲ βούνομοι τ' ἐπιστροφάει.'

[*these two verses are recited into the scale, that they may be weighed*]

ΔΙ. κόκκυ, μεθίετε [*they let go. AESCHYLUS' scale sinks*]
καὶ πολὺ γε κατωτέρω

χωρεῖ τὸ τοῦδε. [*pointing to AESCHYLUS*]

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- ΕΤ. [surprised] καὶ τί ποτ' ἐστὶ ταῖτιον ;
 ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 565
 ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,
 σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.
 ΕΤ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
 ΔΙ. λάβεσθε τοῖνον αὖθις.
 ΑΙΣ. καὶ ΕΤ. [taking hold of the scales] ἦν ἰδοῦ.
 ΔΙ. λέγε.
 ΕΤ. ' οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.' 570
 ΑΙΣ. ' μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρά.'
 ΔΙ. μεθίετε μεθίετε
 [they let go ; and AESCHYLUS' scale sinks again]
 καὶ τὸ τοῦδ' γ' αὖ ῥέπει
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
 ΕΤ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον.
 ΔΙ. πειθῶ δὲ κούφον ἐστὶ καὶ νοῦν οὐκ ἔχον. 575
 ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
 ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
 λέγουτ' ἄν, ὥς αὕτη 'στὶ λοιπὴ σφῶν στάσις.
 [they seize the scales once more, and sprout]
 ΕΤ. ' σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.'
 ΑΙΣ. ' ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.' 580
 [they let go, and AESCHYLUS' scale drops with a bang to
 the ground]
 ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν.
 ΕΤ. τῷ τρόπῳ ;
 ΔΙ. δύ' ἄρματ' εἰσήνεγκε καὶ νεκρῷ δύο,
 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιωι.

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ΑΙΣ. [*triumphant and confident*]

καὶ μηκέτ' ἔμουγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτός, τὰ παιδί', ἡ γυνή, Κηφισοφῶν, 585
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δὺ' ἔπη τῶν ἐμῶν ἐρῶ μόνον.

[*DIONYSUS pushes the scales aside, perplexed, and turns to PLUTO, who is sitting at the back, watching*]

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρίνω.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι. 590

ΠΛ. οὐδὲν ἄρα πράξεις ὧν περ ἦλθες οὐνεκα ;

ΔΙ. ἐὰν δὲ κρίνω ;

ΠΛ. τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

ΔΙ. εὐδαιμονοίης.

[*comes to the front again, and speaks to the poets*]

φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατήλθον ἐπὶ ποιητήν.

ΕΤ. τοῦ χάριν ; 595

ΔΙ. ἵν' ἡ πόλις σωθῇσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσσειν
μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίς ἔχεται
γνώμην ἐκάτερος ; ἡ πόλις γὰρ δυστοκεῖ. 600

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην ;

ΔΙ. τίνα ;
ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν.
ἀλλ' ὅ τι νοεῖτον, εἵπατον τούτου πέρι.

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- ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλη δὲ βλάπτειν ταχύς, οὐδ'
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον.
- ΔΙ. εὐ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις ;
- ΑἴΣ. μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἣν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.
- ΔΙ. [*still very much perplexed*]
νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω· 610
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
- ΠΛ. [*scolding fortward*] κρίνεις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει.
- ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὥμοσας,
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους. 615
- ΔΙ. [*with a solemn voice*] ἡ γλῶττ' ὁ μῶμοκ'—
[*clapping AESCHYLUS on the shoulder, with a laugh*]
Αἰσχύλον δ' αἰρήσομαι.
- ΕΥ. [*dumb-founded*]
τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων ;
- ΔΙ. ἐγώ ;
ἔκρινα νικᾶν Αἰσχύλον, τιῇ γὰρ οὐ ;
- ΕΥ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος ;
- ΔΙ. τί δ' αἰσχρόν, ἣν μὴ τοῖς θεωμένοις δοκῇ ; 620
- ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα ;
- ΔΙ. [*shaking his head with mock solemnity*]
τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον ;
[*Exit EURIPIDES, crest-fallen and despairing.*]

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ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἶσω.

ΔΙ. τί δαί; 625

ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν.

ΔΙ. εὖ τοι λέγεις

νῆ ὃν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.

[*Exeunt into the palace.*]

NOTES.

SCENE 1.

1. *εἴπω*, deliberative subj., 'am I to say.' *εἰωθότων*, 'the regular jokes.' Aristophanes is laughing at the stale artifices of the comedians, who tried to raise laughter by constantly introducing overloaded slaves who groaned and grumbled.
3. 'Anything you please, except *πιέζομαι*.'
4. *χολή*, 'bile' lit. i.e. 'I am already quite sick of it.'
5. *δοτεῖον*, 'merry.'
7. Phrynichos, Lycis, and Ameipsias are other comic poets, whose stage-tricks he is ridiculing.
10. *σόφισμα*, 'trick.'
11. *πλείν*, Attic form of *πλέον*. He means, of course, that the dulness of the jokes ages him.
12. *οὔτοσί*, this *ί* is added after *οὔτος ὅδε τοιοῦτος* and *τοσοῦτος*, and makes it a little more emphatic.
14. *τρυφή*, 'arrogance' on Xanthias' part. *ὅτε* (not *ὅτι*, for this *ι* is never elided) exactly as we say 'when,' in a half causal sense. 'Is not this great arrogance . . . when I let him ride and walk myself,' the word 'when' defining the point in which the arrogance consists.
15. *Σταμνίου*. An unexpected word. The natural word was *Διός*, 'the son of Zeus,' instead of which he says 'the son of Punccheon,' *στάμνος* being a wine-jar. This kind of joke is common in Aristophanes, and is called *παρὰ προσδοκίαν* (contrary to expectation).
16. *ὀχῶ*, 'mount,' 'let him ride.'
17. *ὀχῶ...ταλαίπωροίτο*, the wrong sequence, the opt. referring to

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his *past intention*. 'I walk, (and have been doing so all along) that he *might* not suffer.'

20. οὐνος = ὁ ὄνος.
26. *ἐναυμάχουν*, i.e. at the battle of Arginusae, fought in the September of the previous year (406). The slaves who fought there were set free, which explains Xanthias' wish.
27. τᾶν = τοῖς ἄν. *κελεύω κωκύειν*, 'I bid you wail,' was the common Greek for 'I tell you to go and be hanged.' *μακρὰ* only intensifies the kind wish.
30. *παιδίον*, calling to the slave in the house to open the door. *ἡμί*, other form of *φημί*, (common in imperfect *ἦν*, *ἦ*).
31. *κενταυρικῶς*, 'like a Centaur.' We might say, 'like a bullock,' 'like a young elephant.'
32. *ἐνήλαθ' ὅστις*, 'some one banged at the door, whoever it was.'
33. ὁ παῖς, calling Xanthias.
37. ὦ δαιμόνιε, 'good sir.'
38. *ἀποσοβέω*, 'to scare away.' *σοβέω* is the word adopted to express the shoo! shoo! used to scare away birds.
39. *κροκωτός*, (*κρόκος*, saffron) 'a saffron-coloured robe.'
40. *νοῦς*, 'the sense,' 'the meaning.' *κόθορνος*, 'slipper' worn by women. *ρόπαλον*, 'club.'
41. *ποῖ γῆς ἀπεδήμεις*, the *ποῖ* implies motion: *ἀπεδήμεις* does not. Lit. it is; 'to what foreign land did you go, and stay there?' This is called the pregnant construction. Sense; 'In what outlandish parts have you been?'
ἐπιβατεύω, to serve as *ἐπιβάτης* or marine, under Clisthenes, as trierarch.
44. *κᾶτ' = καὶ εἴτα*. *ἐξηγγόμην*, from *ἐξεγείρω*.
Xanthias puts in this remark in a surly aside, to imply that his master is romancing. (It is far better so than to give it to Heracles; for D. goes on with his story to H., which he could hardly do after so rude a reflection.)
45. *ἀναγιγνώσκω*, 'to read.'

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46. 'The Andromeda,' a play of Euripides.
48. ἡλίκος Μόλων, 'as big as Molon' a gigantic actor. (The point is the unexpected turn given by the name Molon, cf. 15.)
50. οὐ γὰρ ἄλλ', 'for it is no [joke], but.'
51. διαλυμαίνεται, 'consumes.'
52. ἀδελφιδίον (cf. ἀδελφε, line 50) = ἀδελφιδίον, 'my dear fellow.'
54. ἔντος, 'pea-soup.' παρὰ προσδοκίαν, v. 15.
56. 'τέρῃ = ἐτέρῃ, 'must I explain it another way?' (for φράσω, cf. line 1.)
58. δαρδάπτει, 'devours.'
59. καὶ ταῦτα, 'and that too' tho' he is dead.
61. εἰς Αἰδοῦ, δῶμα understood. As we say 'to Hobley's' for 'to Hobley's shop.' ἐπ' ἐκείων, 'to fetch him.'
64. This is a line from the Oeneus of Euripides. Aristophanes constantly ridicules Euripides by parodies and absurd quotations.
65. Iophon, son of Sophocles, himself too a tragedian. According to v. 70 there appears to have been a suspicion that Iophon was helped by his father in his dramas.
71. κωδωνίζω, 'to sound.' Used properly of tapping a bell (κῶδων) to see if the metal be good. ποιῶ, here 'to write poetry.'
74. ὁ δέ, Sophocles.
75. Agathon, a poet of luxurious life, who at the time was in Macedonia, at the court of the wealthy Archelaus.
77. μακάρων εὐωχίαν, 'the banquet of the blest.' Heracles expects him to say he is gone to the *islands* of the blest, meaning that he is dead, instead of which he says (παρὰ προσδοκίαν, cf. line 15) 'the banquet of the blest,' meaning the court of Archelaus.
78. Xenocles and Pythangelus, two inferior tragedians.
79. οὐδεὶς λόγος, i.e. 'no one attends to me.'
81. μειρακύλλια, dim. of μείρακιον, 'a youth.'
83. λαλίστερα, irreg. comp. of ἄλλος, 'talkative.' σταδίῳ as we say in slang 'miles' more chattering.
84. ἐπιφυλλίδες are 'the small grapes that never ripen,' soa good

metaphor for the f
instead of quality.

χελιδόνα μουσαία,
pretty phrase of Eur

96. βίττω, 'in a trice.'
productive powers

96. παρασκευασμένης

91. Phrases from Eur

92. An allusion to th

ἡ γλῶσσά

'my tongue

This line was

thought in the

polytus has p

not imaginin

it concerned

as improper

94. 'Pleased ?

95. κόβαλα, 'k-

96. μή τόν ἐμὴν

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97. ἀνέχουσ,

strong

deliber

98. 'Teach

cles v

100. κατά

and

102. ἐπὶ

103. ἀπὸ

104. ἀπὸ

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105. διαίτας, 'lodgings.' πανδοκευτρίαί [pān, déxomai], 'hostesses.'
108. μηδὲν ἔτι (λέγει) πρὸς ταῦτα. τῶν ὁδῶν ἔπη, 'by which of the roads.'
112. One way to Hades, he says, is by the rope and the bench, i.e. hanging.
113. πνιγρός, 'stifling,' in two senses.
114. τετριμμένη, also in two senses. (1), 'a well-worn path;' (2), 'rubbed,' 'ground,' in the mortar.
115. θυεῖα, 'mortar.' κώνειον, 'hemlock.'
119. τότε, when you came for Cerberus, 102.
122. τυννουφί, 'as small as this,' accompanied with a gesture, see 12.
123. Referring to the custom of putting money (usually one obol, not two) into the dead man's mouth, to pay Charon for his passage.
124. τῷ δ' ὀβολῷ. 2 obols was the price of a ferry to Aegina, also of a ticket for the theatre.
125. Theseus, as an old Athenian hero, introduced in Hades the Attic charge of 2 obols.
128. βόρβωρος, 'mud.' σκῶρ, 'dung.' αἰίνως [αἶν, νάω, 'flow'], 'overflowing.'
131. ἀλοάω, 'to thrash.'
133. He considers Morsimus such a bad poet, that to copy a passage from him is worse than undutifulness or perjury.
135. ἐνθάδε, 'here' on earth; the light in Hades being mostly very dim.
136. μυρρινῶν, 'a myrtle-grove.' θίασος, 'a troop.'
138. μεμνημένοι, 'the initiated' into the Eleusinian mysteries.
99. ὄνος ἄγων μ. 'An ass celebrating the mysteries;' all that the ass did being to carry the sacred implements. i.e. 'others are the pleasure, and only the labour of the festival.' It is a proverbial phrase.
100. ὄνους, 'asses.' burial. ὄστις, &c., 'who is for the purpose to carry the luggage.
101. ὅστις, 'who is for the purpose to carry the luggage.
102. ὅστις, 'who is for the purpose to carry the luggage.
103. ὅστις, 'who is for the purpose to carry the luggage.
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182. *φλυναρῆν ἔχων*, 'to play the fool.' The *ἔχων* is an idiomatic use of the participle, giving an idea of continuance. *ἀντιβάς*, 'setting your feet against' the stretcher. *οὐ μή*, cf. 268.
183. *ἐλαύνω*, is 'to row.'
184. *ἀσалаμίνιος*, 'no Salaminian,' i.e. no seaman.
186. *ἐμβάλλω*, 'put (oar) in (the water).'
187. *βατράχων κύκνων*, 'swanfrogs,' i.e. sweet singing frogs. *κατακέλευε*, 'give the time,' the *κέλευσμα* being a kind of chant, with which the rowers kept in time. Here the frogs take it up.
189. These words merely imitate the frogs' croak. Notice the contrast between the charming lyric song of the frogs, and the snappish answers of Dionysus, as he gets more and more irritated with the *βρεκεκεκέξ*, and sorer and sorer with rowing.
192. *ξύναυλον*, [*αἰλός*, flute] 'in concert with flutes.'
βοάν, *ἐμάν*, instead of *βοήν*, *ἐμήν*, this dialectic change being adopted in the choruses.
193. *εὐγῆρυς*, 'melodious' [*γῆρυς*, voice].
195. *Νυσήιον*, as Nysa was the mythical home of Dionysus.
197. *Δίμναι*, 'the swamps,' was part of Athens near the Ilissus, where stood the Lenaeon, the oldest temple of Dionysus.
ἰαχέω, 'to utter.'
203. 'With your *κοῶξ* and all.' He has to go on rowing; the noise irritates him; the pace increases; the blisters rise; and his temper gives way.
205. *πολλὰ πράττειν*, 'to be a meddler.'
207. *κεροβάτας*, 'stepping on hoofs' [*κέρας*, horn].
209. *φλυκταίνας*, 'blisters' [*φλύω*, swell].
212. 'Nay, we will sing all the more, if ever in hot summer days, &c.'
215. *κύπειρος*, 'water-flag,' *φλέως*, 'red-grass.'
218. *ἔνυδρον .. χορείαν αἰδλαν*, 'a lively dance-song in the water depths.'
220. *πομφολυγοπαφλάσμασιν*, a word imitating the sound, 'with bursting gurgling bubbles.'

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224. *τάρα* = *τοι ἄρα*. Sense: 'then it will be bad for us.'
228. *οἰμώζετ'*, 'squall away.'
230. *φάρυγξ*, 'throat.' *χανθάνω*, 'to gape.'
240. *ἔμελλον*, lit., 'I was going to.' i.e. 'I thought I should.'
241. *κωπίον*, 'the pole.'
242. *ναῦλον*, 'fare' [*ναῦς*].
252. *ἀλαζονεύομαι*, 'to humbug,' 'exaggerate,' 'rhodomontade.'
253. *φιλοτιμούμενος*, 'out of mere jealousy.'
254. *γαῦρον*, 'haughty.' This is a parody from Euripides,
οὐδὲν γὰρ οὕτω γαῦρον ὥς ἀνὴρ ἔφν.
256. *ἀγώνισμα*, lit. 'contest.' So 'adventure.'
257. *καὶ μὴν*, used in introducing a new subject or new person.
 Various translations suit various places. 'Holloa!' 'But see!' 'Again,' 'And yet,' &c.
261. *παντοδαπός*, 'all kinds of things.'
262. *ποτὲ μὲν—ποτὲ δέ*, 'at one time—at another.' *ὄρεῖς* [*ὄρος*,
 mountain], 'a mule.'
263. *Ἐμπονσα*, a spectre sent by Hecate to frighten travellers in
 dark and mysterious places, which could assume all shapes.
265. *βολίτινον*, 'of cow-dung.' A comic exaggeration of the current
 strange descriptions of these creatures.
267. *ξυμπότης*, 'messmate,' referring to the splendour of the feasts
 at which Dionysus' priest presided. It is comical that the
 god should in his terror turn to his own priest for protection.
 The priest sits on the front benches, as the plays were always
 acted at the festival of Dionysus.
268. *οὐ μὴ καλέῃς με*; lit., 'Will you not not call me?' 'Won't
 you stop calling me?' i.e. 'Don't call me.'
273. The actor Hegelochus, when repeating Euripides, (Orestes,
 279,) *ἐκ κυμάτων γὰρ αἰθέρις αἶ γαλήν' ὄρω*, accidentally dropped
 his voice, so that the *γαλήν'* sounded like *γαλῆν'*; and instead
 of meaning 'for after all the storm I see a calm,' it meant

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- 'for after all the storm I see a *weasel*.' We, says Xanthias, may apply to our state that line Hegelochus is so fond of.
278. Dionysus forgets he is a god.
279. Referring to 91.
281. δᾶδων αἶθρα, 'the mystic breath of torches.' Because the initiated at the mysteries shook their torches, and the smoke was supposed to purify.
283. ἤρεμί, 'quietly.' πτήσσω, 'to crouch.'
288. A cut at Diagoras of Melos, who wrote impious and profane sarcasms on the popular theologies. 'Iacchus, whom Diagoras celebrates.' The Iacchus-song was sung on the fifth day of the Eleusinian mysteries. The introduction of it here would be peculiarly touching to the Athenians, as the war had prevented its due celebration for several years past.

SCENE 3.

292. οὐπιχώριοι = οἱ ἐπιχώριοι.
293. γεύομαι, lit., 'taste,' so 'try.' οὐ μή, cf. 268.
294. 'Having the spirit as well as the dress of Heracles.'
καθ' Ἡρακλέα = 'after the manner of Heracles.'
296. Aeacus, here represented as a servant of Pluto, bursts out upon the supposed Heracles, with violent exaggerated tragic denunciations. The ground of his abuse is that Heracles took away Cerberus and throttled him. βδελυρέ, 'abominable' [βδέω, stink].
300. ἔχει, passive.
302. αἱματοσταγῆς [αἶμα, στάζω, drop], 'blood-dripping.'
303. The 'coursing dogs of Cocytus' are the Furies.
305. διασπαράσσω, 'to rend.' πνεύμων, 'lungs.' [πνέω.]
306. μύρανα, 'lamprey.' Tartessus is the modern Cadiz. Being in the mystic remote West, it was supposed to contain strange monsters. νεφρώ, 'kidneys.'

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307. αὐτοῖσιν ἐντέρουσιν, cf. αὐτῷ κοάξ, supra, 203.
309. 'I will start a racing foot,' a tragic phrase.
'Tithrasian,' for Tithras was an Attic deme, where the females had shrewish tongues. 'Gorgons of Billingsgate.'
317. ληματιάω [λήμα, spirit], 'to be courageous.'
319. ἀφοβόσπλαγχνος, 'of fearless heart.'
320. ἐν τῷ μέρει, 'in my turn.'
321. οὐ γὰρ ἀλλά (50).
323. cf. 294.
326. ἡ θεός, Proserpine.
327. πέττω, 'bake,' ἔψω, 'boil.' κατερικτός, 'bruised' (peas), [ἐρείκω, break], 'pots of bruised peas' soup.'
328. ἀπανθρακίζω, 'to roast on the coals' [ἀνθραξ].
329. τέμαχος, 'fish-cutlet.'
332. ἐπίσχες, 'stop.' σπουδὴν ποιείσθαι, 'to count it as in earnest.'
'You don't really think I was in earnest?'
333. ἐνσκευάζω, 'to dress up.'
334. οὐ μὴ φλυαρήσεις ἔχων. cf. supra, line 182, 268.
337. ἄδωκας = ἂ ἔδωκας. οὐ τὰχ' ἀλλ' ἤδη, 'not soon, but now.'
338. 'I will call you to witness this treatment, and entrust my cause to the gods.' 'I protest, I invoke the gods!' Common phrases when a man thought himself ill-used.
339. ποίοις θεοῖς, contemptuously, 'gods indeed!'
340. Ἀλκμήνης, '[son] of Alcmena,' who was the mother of Heracles [aspirated, because it is for δ' Ἀλκμήνης.]
344. πανδοκεῖον, 'the inn.'
346. τινί is, of course, Dionysus.
347. σκόροδα, 'garlic.'
349. κόθορνοι, 'buskins' being a female's dress.
350. τάριχος, 'dried fish.'
351. τυρόν χλωρόν, 'fresh cheese.' [χλωρός, lit. 'green.']
352. τάλαρος, 'cheese-basket.' [τάλαν, spoken to Πανδοκ. a.]
353. πρᾶττομαι, 'to exact,' 'to dun.'

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354. δριμύ, 'sour.' μυκᾶμαι, 'to bellow.'
355. τούτου πάνυ τοῦργον, 'the deed is his all over,' 'just like him.'
356. δοκῶν, 'pretending.'
357. Cleon and Hyperbolus, the two great demagogues, were both dead [Cleon in 422, Hyperbolus in 411], and therefore to be found in Hades somewhere.
361. γομφίους, 'grinders.'
363. βράθρον, a deep rocky chasm at Athens, with hooks in the sides, where criminals were thrown.
365. δρέπανον, 'a sickle.' ϕ refers to λάρυγγα. χόλικας, 'tripe.'
373. ἀφέλωμαι, 'take away,' i.e. the dress of Heracles.
375. 'And Archdemus the blear-eyed.' This was the demagogue who took a prominent part in bringing the trouble on the Arginusæe generals.

It is amusing enough that Dionysus should swear a solemn imprecation like an Athenian paterfamilias, but the absurd παρά προσδοκίαν 'κάρχέδημος ὁ γλάμων' adds the finishing touch.

376. ἐπὶ τούτοις, 'on these conditions.'

SCENE 4.

377. κυνοκλόπον, 'dog-stealer,' referring to Cerberus, 299.
379. οὐκ ἐς κόρακας, 'go to the crows.' Lit., 'will you not, &c.'
384. βασανίζω, 'to torture.'
386. κλίμαξ, 'a ladder.'
387. ὑστρίχis, 'a scourge. δέρω, 'to flay.'
388. στρεβλόω, 'to rack.'
389. πλίνθος, 'brick,' πράσος, 'garlic,' γητεῖον, 'leek.' Masters were allowed, when their slaves were tortured, to forbid any specially cruel torture. Xanthias, of course, excepts the lightest of all, for a joke.
391. πηρόω, 'maim.' In case a slave was maimed, the owner was

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- compensated. Xanthias with mock-generosity refuses this compensation.
394. αὐτοῦ, 'on the spot.' κατ' ὀφθαλμούς, 'to your face.' μὲν οὖν, cf. 212, 495.
395. ὅπως εἶπεις, '(mind) you say,' lit. [ὅρα] 'see how you shall say.'
398. αἰτιῶ, 'blame' yourself, i.e. for any ill consequences that may befall you for beating a god.
400. φημί = 'yes, I heard it.'
404. τύπτει, passive.
406. προτιμᾶν, 'to care.'
409. ἀποδύεσθε, 'strip' for beating.
411. πλῆγῃν παρὰ πλῆγῃν, 'with alternate blows.'
412. ὑποκινέω, 'to flinch,' [κινέω, move].
415. παίρω, 'to sneeze.' They both pretend not to feel it.
417. ἀνύω, 'to make haste.' ἀτταταί, 'oh dear!'
419. He explains away his exclamation, by saying he was thinking of the Heraclea [his own festival, in his character as Heracles] in the deme of Diomea. This had not been celebrated lately, on account of the war, so he might well be sad about it.
421. Dionysus absurdly explains away both his cry and his tears.
422. κρόμμυον is, of course, 'an onion.'
424. τᾶρ = τοι ἄρα.
425. ἄκανθα, 'a thorn.' Of course there is no thorn; it is only to explain his cry.
427. He promptly finishes the line, and makes it seem that his cry of pain Ἀπολλων, was only the beginning of a quotation. In 432 he does the same.
430. λάγων, 'flank.' σποδέω, 'to dust' in slang sense.
433. πρῶν, 'a headland,' meaning, perhaps, Sunium. μέδω, 'to rule.'
438. ἄτ' ὄντε, 'as being.'

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SCENE 5.

441. καὶ μὴν, cf. 257. προλόγους, 'the prologues' of his plays.
442. ὅπως.. βασιανῶ. ὅπως with future borders on ὅπως with subj., 'to see how I can test.'
444. φράσει, 'telling,' 'narration.' ἀσαφής, 'obscure.' This could not be said of Euripides, who was circumstantial to a fault.
446. The three plays Agamemnon, Choephoroe, and Eumenides, were acted together, and called the Trilogy of the Oresteia; as they were all about the story of Orestes.
448. The prologue of the Choephoroe. Hermes Chthonius conducted the souls of the dead. 'That watchest over thy father's power,' i.e. committed to thee. Orestes says these lines at the tomb of his father Agamemnon at Argos.
452. τρία, i.e. 3 lines.
456. σιωπῶ, deliberative; cf. v. 1.
457. οὐράνιον ὄσον, [lit. 'heavenly,' or 'immense how great';] i.e. to an immense extent. There are other similar phrases, e.g. θαυμασίως ὥς. They are attractions.
465. τῷ κατέρχομαι, 'as the word κατέρχομαι.'
467. μάκτρα, 'a kneading trough.' κάρδοπος, 'a trough to knead in.' Two names for the same thing.
469. καθ' ὃ, τι, 'in what respect.'
470. 'To come to a land is possible for any one who has a share in his country.' The subtle argument is, It is no repetition to say ἡκεῖ καὶ κατέρχεται; a citizen ἡκεῖ, but only an exile ἡκεῖ καὶ κατέρχεται.
475. Euripides' answer is still more subtle, a very good instance of these fine hair splittings which Aristophanes objected to. He says in substance this;—
κατέρχομαι implies a *formal legal* return; now Orestes returned clandestinely without permission from the authorities.
The κύριοι in this case were Clytemnestra and Aegisthus.

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478. 'Look out for the fault.' *ἀνύσας*, 'with speed.'
479. Continuing the quotation from Choeph. *δχθος*, 'a mound.'
483. *ἐξικνούμεθα*, 'we can reach,' i.e., make them hear.
485. *στοιβήν*, 'padding,' a word put in to fill up.
486. *ἕξω τοῦ λόγου*, 'foreign to the subject.'
487. *μούστιν* = *μοι ἐστίν*. 'For really I must listen to.' *οὐ γὰρ ἄλλ'*; cf. 50.
491. *ἀπολλων* = *ὁ Ἀπόλλων*.
495. *οὐκ [ἐγένετο]*, 'he did not become unhappy, he never ceased being so.' *μὲν οὖν*, corrective, 'no, rather;' cf. 212.
496. *ὅτε*, just as we say, 'he must have been always miserable, when they exposed him,' &c. Cf. v. 15.
497. *δοστράκω*, 'a basin.'
499. *ἤρρησε*, [*ἔρρειν*], 'to go.' *οἰδᾶν*, 'swelling,' whence his name, according to the myth. Laius, king of Thebes, being told that his son would kill him, gave orders that his feet should be pierced and tied together, and he should be exposed on Cithaeron. A shepherd found him and took him to Polybus of Corinth. Hearing that he was destined to slay his father, and marry his mother, he left Corinth; and afterwards unwittingly fulfilled the oracle.
503. *καὶ μὴν*, cf. 257. *κατ' ἔπος*, 'word by word.' *κνίξω*, 'to prick,' 'carp at.'
505. *ληκύθιον*, 'a grease-pot.'
507. *ὤστε*, &c. 'So that anything fits on to the lines, a fleece, or grease-pot, or meal-bag.' He is ridiculing the dull uniformity of rhythm, breaking the lines with exactly the same caesura. To prologue after prologue he fits on the absurd end 'lost a little grease-pot,' exactly filling up the metre and the sense.
- Aristophanes objected to the *narrative prologues* of Euripides altogether; and selected this as the easiest way of ridiculing them.
512. *πλάτῃς*, 'οἱ'

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514. οὐ κλαύσεται, lit. 'shall it not weep?' i.e. 'plague take it!' cf. 158.
 516. θύρσος, an ivy-wreathed staff, carried by the Bacchanals.
 νεβρών, 'fawns.'
 517. καθαπτός, 'clothed.' (καθ-ἄπτω).
 525. ὑφίσθαι, [metaphor probably from sails], 'to submit.'
 526. πνευσείται, 'will blow a gale,' keeping up the metaphor.
 528. ἐκκεκόψεται, 'will be knocked out of his hands.'
 529. ἀπέχου = καὶ ἀπέχου.
 532. ἀποπρίασθαι, 'buy up.' διακναίω, 'tear to pieces'
 534. Cf. 1.
 536. ἴνα, 'where,' 'to which.'
 537. Prologue of the Iphigenia in Tauris, still extant.
 540. ἀπο-δίδομαι [lit. 'to give away for your own profit'], 'to sell,'
 πᾶσιν τέχνῃ, 'by all means.'
 541. λήψει, i.e., 'you can buy another cheap.' ὀβολοῦ, genitive of
 price.
 542. συχνοί, 'plentiful.'
 544. στίχον, 'verse.'
 545. στάχυς, lit. 'ear,' so 'abundant ear' = 'a good crop.'
 546. ἀπαρχάς, 'first fruits.'
 552. σῦκα, lit. 'figs,' so 'warts' from the shape. On the eyes, they
 will probably be what are called 'styes.'

SCENE 6.

The trial is now to be one of weight, which poet makes the heaviest verses. So the scales are brought, and the experiment made.

554. σταθμόν, a 'balance.'
 556. βάρος, nom.
 557. πλάστιγγ, 'a scale.'
 558. λαβομένω, 'taking hold.' Middle voice, like ἐχόμεθα, below.
 559. κοκκύζω, 'say cuckoo!' the signal for them to let go the scales.

THE FROGS OF

561. 'Would that the hull of Argo,' &c., from Medeia, line 1.
562. βούνομοι [βούς νέμω], 'cattle-feeding.' ἐπιστροφαί, 'pastures.'
565. ἐρισπωλικῶς [ἔριον, 'wool-fleece,' πωλεῖν, 'sell'], 'like a fleece-seller' who put in water to make the wool weigh more.
567. ἐπτερωμένον, 'winged,' viz., διαπτρόσθαι.
568. ἀντιστησάτω, 'let him weigh it against mine.'
570. ἱρόν, 'temple.'
575. νοῦν ἔχειν, 'to have sense,' 'to be sensible.'
577. κατέλξει, 'pull down,' i.e., your scale.
578. στάσις, 'a weighing.' λέγοι' ἄν, a mild imperative.
579. Euripides tries a heavy thing this time, but Aeschylus outweighs him.
583. Αἰγύπτιοι, accustomed to burdens.
585. Κηφισοφῶν, a person who lived with Euripides, and was supposed to have written some parts of his tragedies.
586. βιβλία, for Euripides' large library was famous.
589. δι' ἔχθρας, 'at enmity.'
590. τὸν μὲν is Euripides. He has already calmed down his eager desire for Euripides into a feeling that he is σοφός, 'clever,' and he begins to incline to Aeschylus.
595. τοῦ = τίνος: 'for the sake of what,' 'why?' ἐπί, v. 102.
596. τοὺς χορούς ἄγῃ, 'hold its choruses' at the great Dionysia.
600. δυστοκεῖ, 'is in her pangs.'
606. πόριμον, 'helpful.' ἀμήχανον, 'helpless.'
- This is a very subtle parody of Euripides' sententious style, as the following is of the grand simple poetic images of Aeschylus.
610. δυσκρίτως ἔχω, 'I am perplexed how to decide.' ἔχω, with a participle, expressing a state. ὁ μὲν is Euripides.
615. ἢ μήν, after oaths 'that you would surely . . .'
616. A gloriously comic turn given to the line out of the Hippolytus, quoted above.
619. προσβλέπεις, 'can you look me in the face?'

ARISTOPHANES.

620. Another parody of Euripiðes.

622. Another splendid parody on Euripides' lines.

τίς οἶδεν, εἰ τὸ ζῆν μὲν ἐστὶ καθανεῖν

τὸ καθανεῖν δὲ ζῆν κάτω νομίζεται;

'who knoweth, whether living be not death,

'or death be counted living there below?'

κῶδιον, 'a fleece.'

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